2004//mfa.graduate.thesis.shows//massachusetts.college.of.art

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first.show // 04.06.04 - 04.17.04
reception // 04.08.04 7:00 - 9:00pm
film.screening // 04.08.04 9:00pm

david.bligh // 2d.printmaking	B	02
eric.freeman // studio.for.interrelated.media	P,FS	04
joe.johnson // photography	B	06
adam.lampton // photography	B	08
sebastien.leclercq // 2d.painting	P	10
deborah.newey // 2d.painting	P	12
liz.nofziger // studio.for.interrelated.media	P	14
sally.vacca // film.video	B,FS	16
joshua.winer // photography	B	18

second.show // 04.22.04 - 05.03.04
reception // 04.29.04 7:00 - 9:00pm
film.screening // 04.29.04 9:00pm

john.burkett // 2d.painting	B	20
catherine.janke // 2d.painting	B	22
anna.mogilevsky // 2d.painting	B	24
maureen.tzudiker // film.video	B,FS	26

third.show // 05.10.04 - 05.22.04
reception // 05.13.04 7:00 - 9:00pm
film.screening // 05.18.04 8:00pm

timothy.horn // 3d.sculpture	B	28
thomas.howell // 3d.sculpture	B	30
christina.preher // 2d.printmaking	B	32
elif.ozudogru // design	B	34
corey.smithson // studio.for.interrelated.media	B,FS	36

the.intransitive.festival.of.electronic.music // 05.14.04 - 05.16.04
curated.by // howard.stelzer
massachusetts.college.of.art // tower.auditorium

howard.stelzer // studio.for.interrelated.media 40

paine (P) bakalar (B) galleries

Massachusetts College of Art
621 Huntington Avenue, Boston, MA 02115
(Corner of Huntington and Longwood Avenues)

Gallery Hours: Monday – Friday: 10 – 6, Saturday: 11– 5
MassArt is accessible by the MBTA Green line "E" train
(Longwood/Hospitals) Or by the #39 bus.

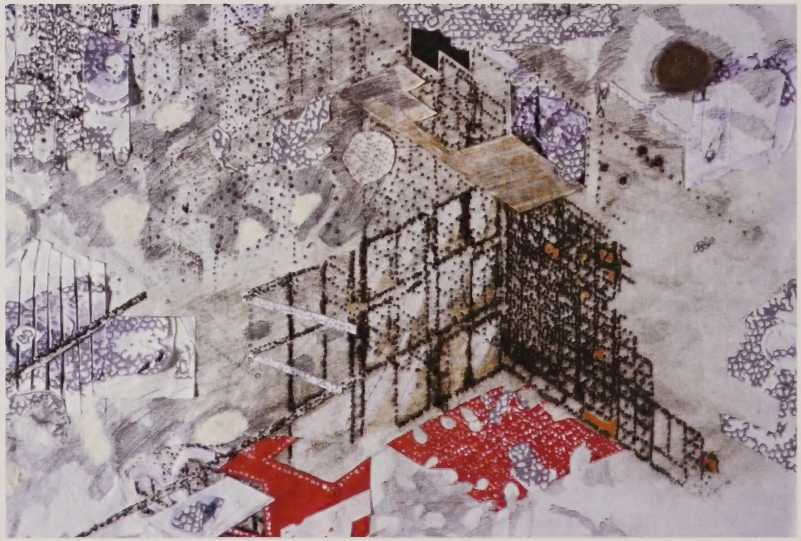
All events are free and open to the public, unless otherwise noted. Dates are subject to change. For current information, please call the Exhibitions and Visiting Artist hotline: 617.232.1555 x716.

Established in 1873, Massachusetts College of Art was the first and remains the only free-standing public college of art in the United States. The College is nationally known for offering broad access to quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

"To come to knowledge you have not,
you must go by a way in which you know not."

—St. John of the Cross

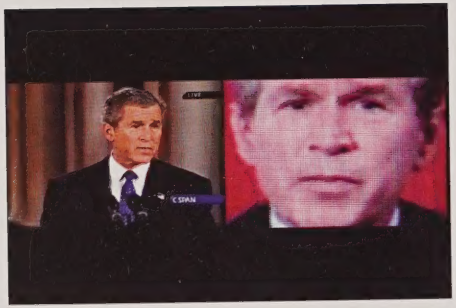
When making art I am making places or portals. These places are for experiencing emotion or memory. Repetition, code, or breath is something that I aim for in my pieces in a visual and spiritual way.



Untitled print on paper, 2003, chine colle, collagraph, and mixed media

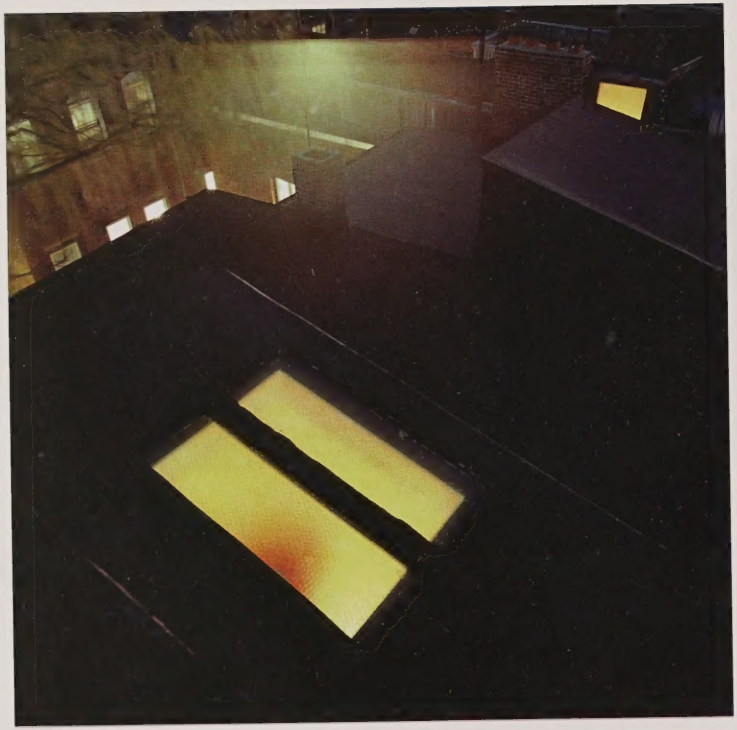
Untitled, 2003, Polaroid

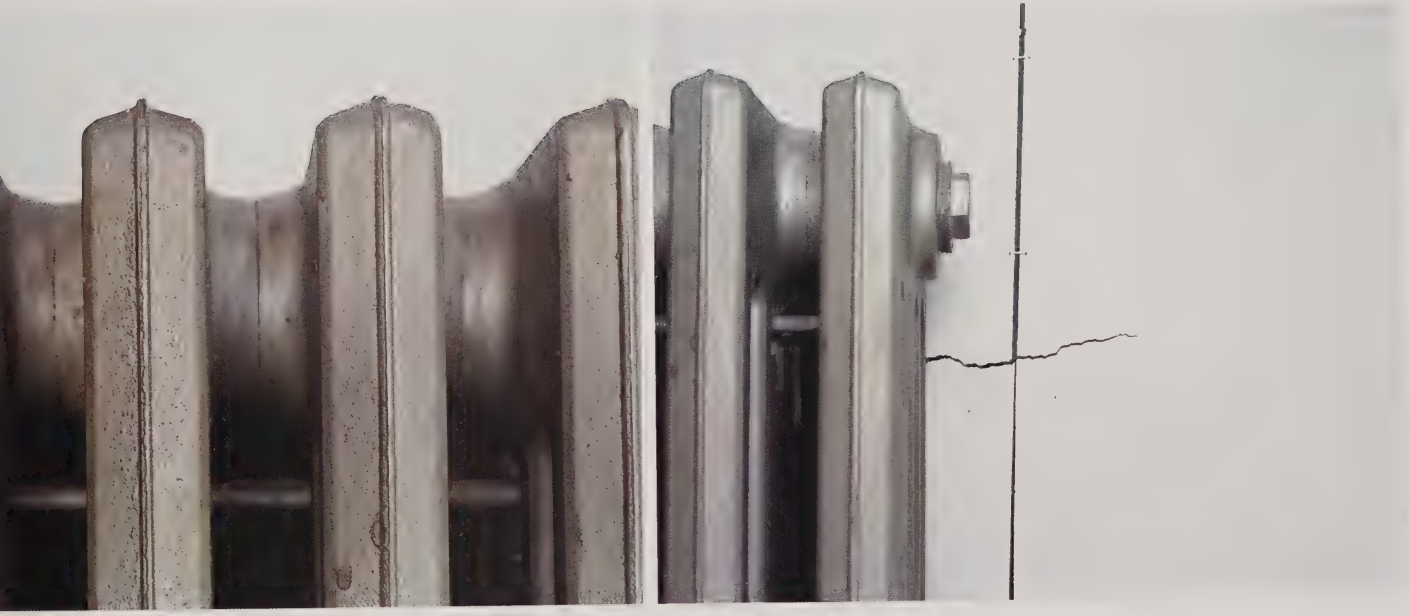
Untitled, 2003, Polaroid



terror/freedom

indirect digestion





radiator (or sunrise/sunset)

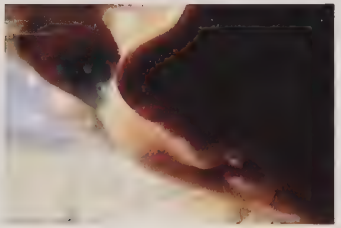
Paper chase, inkjet prints each 8.5x11"

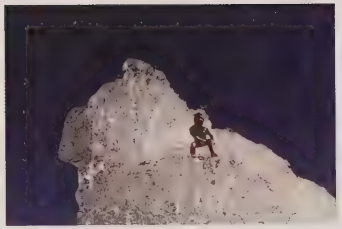
Untitled (Parting), 2003, oil on canvas, 12"x12"

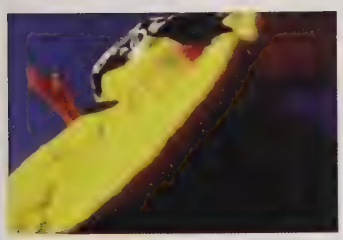
Untitled (Tree #1), 2004, oil on panel, 16"x16"

Site.
Religion.
Politics.
Pop Culture.
Personal Experience.

I consume my surroundings,
masticate, and regurgitate anew.







video stills

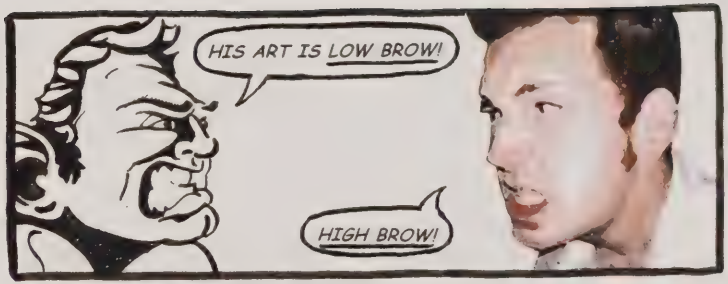
The wholeness of time is irretrievable. All that is left are the fragments. The process of animation calls for a heightened awareness of time as each movement is shot frame by frame. I'm very interested in this consciousness of time passing. The frames are an active documentation of every moment in a period of time that I've created.

Le Petit Mort, 2003

OH, HELLO. I'VE BEEN ASKED TO SAY A FEW WORDS ABOUT THE ART OF *JOHN BURKETT*. BEING A MANIFESTATION OF HIS CREATIVE PROCESS, I BELIEVE I'M WELL QUALIFIED.
JOHN, LIKE ANY *COMIC BOOK ARTIST*, USES THE FORM OF *SEQUENTIAL ART* TO TELL A STORY. IN HIS CASE, WE FOLLOW THE MAIN CHARACTER, A CARICATURE OF JOHN HIMSELF, THROUGH AN UNFOLDING *PERSONAL NARRATIVE* LIKE YOU SEE HERE.
NOW THAT'S JUST SILLY!

Artists Statement: Art Speaks for Itself, 2004

WHAT THE...?
JOHN'S ART IS AN INVESTIGATION OF THE *SUBLIME* IN THE *PAINTED EXPERIENCE*. HIS CONCERN FALLS WELL WITHIN THE UNDERSTANDING OF *LEGITIMATE ART HISTORY*. LOOK AROUND YOU!


HIS ART IS LOW BROW!
HIGH BROW!

PEN AND INK!
PAINT AND BRUSH!
WELL, SO MUCH FOR LETTING THE *ART SPEAK FOR ITSELF*.

sweet spring is your time (detail of painting/installation), 2003, dimensions variable

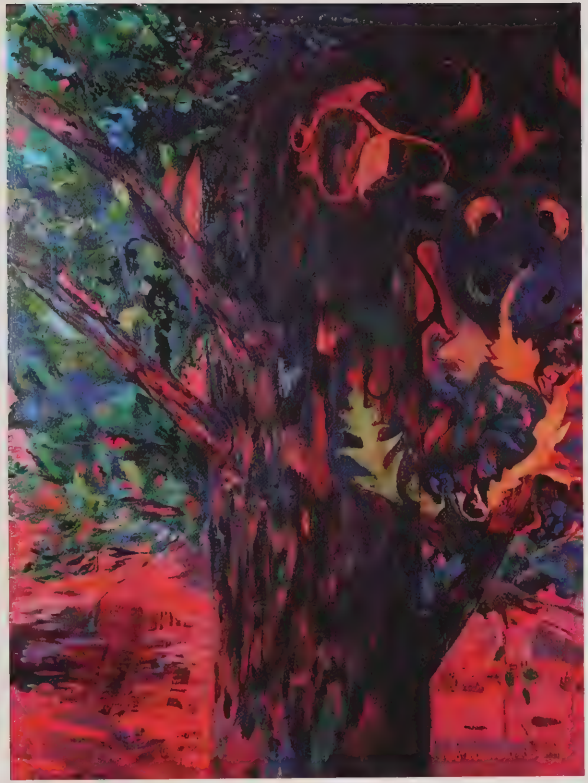
sweet spring is your time (detail of painting/installation), 2003, dimensions variable

anna.mogilevsky//2d.painting

I am fascinated by the world in flux that is ever changing and transforming. In my work animals and plants evolve through the use of decoration and transmogrification. I accomplish this by mutating one creature into another or fusing creatures and patterns.

Patterns serve as catalysts for altering the environment. I implement natural patterns of leaves, feathers or bark in contrast to decorative elements. The tension and the source of mystery occur in the contrast between the natural and the decorative, the real and the imagined.

Journeys, 2003, ink on paper, 7.5' x 8'

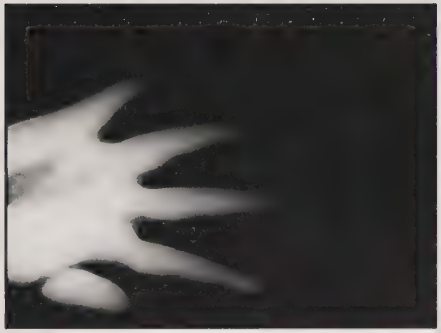


Habitat, 2003, oil on canvas, 3'x5'

Dive Bird, 2003, oil on canvas, 4'x6'

"Twenty-four frames in a second is a rhythm. And in the mind also, where a growth or evolutionary process is reaching toward a picture, you almost have to think of it as a force field flow - what we call the life force itself.... as exact, and variable, as a plant coming up through the earth. And then what's done with that for recognition is to take slices of it, which are then put together into pictures.... and rhythm is the key to the first recognition of that process itself."

—Stan Brakhage



Excerpts from *Shimmi*, 2002

Villa Medusa

Disco- (disko), combining form of Gr. δισκος, qoit, Disk, occurring in numerous scientific terms. ***Discomedu'san*** *a.* and *sb. Zool.*, belonging to, or a member of the order *Discomedusae* of acalephs or jellyfishes, having an umbrella disk; also ***Discomedusoid*** a. ***...1883*** *Syd.Soc.Lex., *Disconorula, Häekel's term for the disc of cells which, during the segmentation of the impregnated meroblastic ovum, covers the nutritive vitellus as with a hood*

Medusa (mídú´sa). Also **Medusae** [*a.* L. Medúsa, *a.* Gr. μεδουσα.]1 Gr. Myth. One of the three Gorgons, whose head with snakes for hair, turned him who looked upon it into stone. She was slain by Perseus, and her head fixed on the ægis or shield of Athene. Hence used *allusively*.

Villa (vi·la) [Partly *a.* L. villa country-house, farm, etc, perhaps a diminutive from the stem of *vicus* village, hamlet, countryseat. Partly *a.* It. Villa (whence also F., Sp., and Pg. Villa) from the same source.] *fig.* ***1742*** *YOUNG Nt. Ih.ix What behold I now? A wilderness of wonders burning round; perhaps the villas of descending gods!*

The Compact Edition of the Oxford English Dictionary,Volumes 1 A-O, 2 P-Z
Oxford University Press 1971, Printed in the United States of America

Ernst Hackel's *Discomedusae* used as pattern for chandelier

Plaster molds for casting forms in transparent rubber

In kind, in a control, in a period...in kind cuts and thick and thin spaces, in kind ham and different colors, the length of leaning a strong thing outside not to make a sound but to suggest a crust, the principal taste is when there is a whole chance to be reasonable, this does not mean that there is overtaking, this means nothing precious, this means clearly that the chance to exercise is a social success.

—Gertrude Stein, *Tender Buttons*

three supports and pretty air, 2003, oil paint on photocopy, 5"x8"

tortusu kalır.*

*its residue stays. (Behçet Aysan. Karşı Gece, Tortu, 1983)

Video, 2 minutes, 2003

christina.preher//2d.printmaking

Creation of a world where characters float through space
Like our subconscious dreams emerge in the night.

Dripping and slipping off my tongue onto a place,
Support for that which I imagine.

Birth of a creature that shares similar experiences
In life as you and me.

A glimpse into my world, as I see.

The Cocoon, the Rope, and the Tangled Up Dope

Grown Men Don't Just Play With Bees

Whales Tale

"Images have become our true sex object, the object of our desire ... it is this promiscuity and the ubiquity of images, this viral contamination of things by images, which are the fatal characteristics of our culture. And this knows no bounds, because images cannot be prevented from proliferating indefinitely."

—Jean Baudrillard, *The Ecstasy of Communication*

Production still from "HUMOURESQUE", 1993-2003
Photo by R. Justin Davila, circa 1996

The Intransitive Festival of Electronic Music
Curated by Howard Stelzer
May 14, 15, 16
Massachussetts College of Art
Tower Auditorium

Performances of electro-acoustic and digital music
by artists from the American Northeast, including:

Seth Nehil
Dion Workman
Brendan Murray
Jessica Rylan
Taylor Deupree
John Hudak
Horse Sinister
United States of Belt
Vic Rawlings & Mike Bullock
William Basiniski
Donna Parker
Howard Stelzer
Jason Lescalleet

www.intransitiverecordings.com
www.howardstelzer.com

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